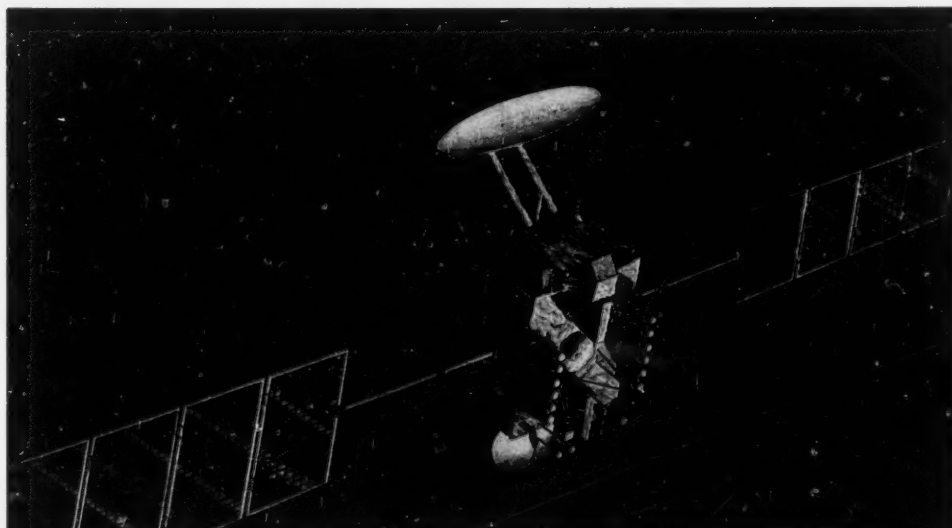


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Broadcasting **Sep 3**

Rich fall syndicated programing harvest Theatricals losing blockbuster appeal on television Advance on the Eastern Cable Show

FALL HARVEST □ Crop of syndicated fare rich in game shows and music video programs for fall. Shows targeted to specific dayparts on the wane. **PAGE 33.**

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Broadcasting 4 Sep 3

Vol. 107 No. 9

TOP OF THE WEEK

Fall syndicated programming: a horn of plenty

The lack of breakthrough formulas is being offset by sheer numbers; game and music video shows popular; noticeably absent are talk/variety and news targeted to specific dayparts

Twenty new first-run shows will bow in syndication this fall, giving programmers of both affiliated and independent television stations one of the richest harvests in recent seasons. How many of those shows will bloom in the second season remains to be seen—over half of last year's crop did not survive—but programmers think that this season's mortality rate may not be as high. Part of that hope rests in the recognition that many of this season's new shows are of time-tested genres instead of risky innovations.

The 11 strips and nine weekly shows that will be premiering over the next several weeks represent a different breed from many of the programs developed for first-run syn-

dication in the 1983-84 season. There are six new game shows that will join the seven already in syndication and seven on the networks cramming access and early fringe time periods on stations in all markets. Last year, only two game shows premiered in first-run syndication, and the phenomenal success of one of them—King World's *Wheel of Fortune*—is widely regarded to have inspired others. But half of this year's new game shows are really not new—they are revised or updated versions of previously successful shows.

Another striking difference in this year's class of new first-run syndicated shows is the noticeable absence of vehicles developed for periods other than access and early fringe, the traditional province of first-run programming. Last year a number of shows—*Breakaway*, *Woman To Woman*, *Newscape* and *Thicke of the Night*—were specifically developed for daytime, local news lead-in

and late-night, all areas underserved by first-run syndication. By contrast, this year many of the new programs are targeted for the more traditional time slots, although in reality those shows will be found all over the schedule as the supply outnumbers the demand.

"This year there are no outright developments for afternoon," observed Jim Majors, vice president of programming at Petry Television, New York. "It's probably largely because of the failure of those other shows," he said, citing *Thicke*, *Breakaway*, *Woman to Woman* and *Newscape*. Those failures, he said, "have made everybody a bit gun shy... although I think we're just talking about a point in time, rather than a trend." According to Majors, new program development areas especially "hard hit" by last season's fallout were the talk/variety and news and information shows. "But I don't know if we can say that era is now dead because we



Rituals



Essence



Tales From The Darkside



Anything For Money



Kids Incorporated



Puttin' On The Hits



Every Second Counts



Bizarre

could see something spring up next year," he added.

"There is a greater conservatism this year," agreed Alan Bell, vice president and general manager of Cox's KTVU(TV) Oakland, Calif. "But if the clock works, then the pendulum swings back and forth." Bell argued against those who claim that certain programming forms are dead, such as female-oriented talk shows in daytime or news and information programming. To Bell, it comes down to distinguishing concept from execution. "When there's a faulty execution," he explained, "there is a tendency for people to generalize and say no one will ever watch an X or Y show again." Bell made clear it was problems in production, not concept, that caused so many to fail last year.

Furthermore, most of last season's more ambitious projects were designed primarily for independent stations. But the lack of new daytime or alternative programming in this season's lineup does not appear to greatly disturb many independent station programmers. They point to a number of off-network hours and half-hours that will be premiering in syndication this fall, such as *Benson* from Columbia Pictures Television, *Dallas* from Lorimar, *Diff'rent Strokes* from Embassy, *Hart to Hart* from Columbia and *Trapper John, M.D.* from Warner Bros., which independents frequently use to counterprogram the local and network news on

the affiliates. Added to that is the steady supply of other programming, such as the new feature film package sold by MGM/UA, the two-hour block of daytime programming called *Inday* from LBS Communications and the first-run *Dempsey & Makepiece* action/adventure series from Tribune Entertainment—to identify just the tip of the iceberg—all available later this year or early next.

"The thing that is affecting independents is late night," reported Lucille Salhany, vice president of broadcast and cable programming for Taft Broadcasting. "There isn't a lot of first-run strip for late night. And we like to try to clear first-run in late night because there isn't much product available then and the cost of running off-network late night becomes prohibitive. If you have a sitcom, you're going to put it into early fringe where you really need it."

However, Salhany pointed out, one area where the independent's cup runneth over this year is in children's programming. There is a steady supply of new shows such as *Heathcliff* from LBS Communications, *Kids Incorporated* from MGM/UA, *Fat Albert* from Group W Productions, *Transformers* from Claster and *Voltron* from World Events Productions.

"Despite the fact there are less ambitious projects," concluded David Simon, program director at independent KTLA-TV Los Ange-

les, "there's still enough of them happening. The industry is not asleep." True, he acknowledged, game shows appear to have taken over the schedule in many markets, but he ascribed that, in part, to an "in-between phase" that will shortly come to an end as stations forget their bout with the major first-run projects of this past season and once again look for the innovative proposal.

Simon is tackling the first-run problem, at least on the weekend this fall, by programming three hours of a "first-run, high-tech video music block" on Saturday mornings. KTLA-TV will begin the morning with *Starcade*, follow it with *The Video Game* and *Music Magazine*, before leading into—successively—*Video Beat*, *America's Top 10* and *Puttin' On The Hits*. At 11 p.m. on Saturday, KTLA-TV will repeat *Puttin' On The Hits*, follow it with *New York Hot Tracks*, and top it off with a repeat of *America's Top 10*. The Saturday blocks are designed to attract children and teen-agers in the morning and adults in the evening, Simon explained. In addition, each music show skews to slightly different demographics, with some pulling an urban contemporary audience, while others are designed to draw a top 40 crowd.

Where there is first-run there is almost always barter. Although program buyers often think otherwise, producers and distributors point out the national barter spots are

The who, what, where and when of syndication this fall

Program	Syndicator/producer	Number of episodes: originals/repeats	Time period	Number of mktgs./% of U.S. homes	Debut date
<i>Transformers</i>	Claster/Sunbow Prods.-Marvel Prods.	16/36	Weekend morning	100 markets/90%	Oct. 6
<i>Puttin' on the Hits</i>	MCA/Dick Clark Prods.	26/26	Early fringe/access	125 markets/90%	Sept. 17
<i>New \$100,000 Name That Tune *</i>	Film Syndication/Sandy Frank Prods.	32/20	Access/early fringe	90 markets/86%	Sept. 10
<i>Rituals</i>	Telepictures/Metromedia-Telepictures Productions	52	Prime/access/early fringe access	105 markets/85%	Sept. 10
<i>Jeopardy *</i>	King World/Merv Griffin Prods.	39/13	Early fringe/access	111 markets/84%	Sept. 10
<i>Tales from the Dark Side</i>	LBS Communications/Laurel Prods. in association with JayGee Prods. and Tribune Broadcasting	24/28	Weekend	100 markets/80%	Sept. 24
<i>Kids Incorporated</i>	MGM/UA/K-Tel Entertainment/International Program Consultants	26/26	Weekend morning	100 markets/80%	Sept. 10
<i>The New Let's Make A Deal *</i>	Telepictures/Stefan Hatos-Monty Hall Prod.	34/18	Early fringe/access/daytime	100 markets/80%	Sept. 17
<i>Anything for Money *</i>	Paramount TV Domestic Distribution	22/30	Daytime	90 markets/76%	Sept. 17
<i>This Week's Music *</i>	Viacom Enterprises/The Entertainment Television Co. in co-venture with Viacom Enterprises	13/39	Early fringe/access/weekend (hour version)	74 markets/75%	Sept. 24
<i>America's Choice</i>	All American Television/Scotti/Vinnedge TV in association with Casey Kasem Prods.	26/26	Weekend	70 markets/71%	Sept. 24
<i>Heathcliff *</i>	LBS Communications/DIC Audiovisual	13/39	Early fringe	65 markets/68%	Oct. 1
<i>Guilty or Innocent *</i>	Genesis Entertainment/Gannaway & Rubenstein Prods.	35/17	Morning/late night	59 markets/65%	Sept. 24
<i>Fat Albert *</i>	Group W Prods./Filimation	18/34	Early fringe	55 markets/65%	Sept. 17
<i>Voltron</i>	World Events Prods.	25/27	Early fringe	56 markets/63%	Sept. 10
<i>Divorce Court *</i>	Blair Entertainment/Blair Entertainment in association with Storer Communications	32/20	Afternoon	70 markets/46%	Sept. 17
<i>Bizarre *</i>	Viacom Enterprises/Shirall Co. in association with CTV	25/27	Late night	51 markets/45%	Sept. 24
<i>Every Second Counts *</i>	Group W Prods. in association with Charles Colarusso Prods.	39/13	Daytime/early fringe/access	40 markets/45%	Sept. 17
<i>Essence</i>	Reeves Teletape/Essence TV Prods.-Anchor Prods.	26/26	Morning/daytime	31 markets/42%	Sept. 9
<i>Sally Jessy Raphael</i>	Multimedia Entertainment	45/7	Daytime	40 markets/NA	On air
* Strip					

what helps the show to be produced since first-run cannot afford deficit financing like network series. The barter spots are in addition to, in almost all cases, cash license fees.

MCA-TV's *Puttin' On The Hits*, the most-cleared show going into the new season, retains two-and-a-half minutes of national advertising per half-hour show and gives four minutes to the station. (The weekly series kicks off with a one-hour special that will be aired twice by stations during a Sept. 8-16 window).

Telepictures' *Rituals* is holding back one minute for national advertising, while stations get five-and-a-half minutes to sell—the same deal its is using for its *The New Let's*

Make A Deal.

King World's *Jeopardy* will retain one 30-second spot. Group W Productions' *Every Second Counts* will have one 30-second spot for national advertisers, leaving five-and-a-half minutes for stations to sell, while *Fat Albert* will have two 30-second spots and leave five minutes for stations.

Viacom's *This Week's Music* is being sold in a half-hour and full-hour version, with one 30-second spot held back in the half-hour version and two-and-a-half minutes retained in the full hour version. (Five of the 74 markets that to date have picked up *This Week's Music* have also signed up for both versions.)

Viacom's *Bizarre*, which is going into its fifth season on the pay cable service, Showtime, and which Viacom has put into broadcast syndication, will keep one 30-second spot and give five-and-a-half minutes to stations.

MGM/UA's weekly *Kids Incorporated* will hold back two-and-a-half minutes for national sales and leave three-and-a-half for local sales.

LBS Communications' *Heathcliff* will retain one minute, releasing five minutes for stations, and its weekly *Tales From The Darkside* will withhold two-and-a-half minutes and give three-and-a-half minutes for local sales. □

Political advertising tab in fall expected to hit \$250 million

Presidential campaigns alone to spend some \$25 million apiece, bulk in television, but radio and TV figure big in other races

In the aftermath of Labor Day the political parties are about to launch their political advertising campaigns, and once again broadcasting has top prominence. Some \$250 million will be spent on the air between now and election day, Nov. 6.

According to the Television Bureau of Advertising, 75% of the political dollars spent in television during the whole of 1984 will be spent over the next nine weeks. TVB President Roger Rice estimated that 44% of the dollars available to television will be spent in October, 17% in September and 9% in November.

This year TVB estimates that television political advertising will total \$180 million for the entire year, up from \$90.7 million in 1980. The lion's share is picked up by the stations in spot and local advertising, which is expected to account for \$140 million, while the major networks are predicted to capture \$40 million.

In 1980, also a presidential election year, Rice pointed out, political advertising totaled \$20.7 million on the television networks and \$70 million in television spot and local sales among the top 75 markets.

(The Radio Advertising Bureau does not compile a breakout or projection of political advertising revenues in the radio industry, but some unofficial estimates put it at over \$100 million this year.)

The Democrats and Republicans are coordinating their media strategies differently. The Reagan/Bush re-election campaign has set up its own outside advertising shop, the Tuesday Team. The group is headed by James D. Travis, who is on leave from Della Femina, Travisano & Partners, where he is president. The Republicans have also recruited other top Madison Avenue executives, including Marvin Honig, former vice chairman and creative director of Doyle Dane Bernbach, and Hal Riney, executive vice president and managing director of Ogilvy & Mather's San Francisco office.

The Mondale/Ferraro campaign has split creative and implementation efforts among

three groups: Consultants '84, which is headed by Roy Spence, executive vice president of the Austin, Tex.-based agency of Gurasich, Spence, Darilek & McLure; New York-based McCaffrey & McCall, and DHS Films, New York. Unlike the Republicans, the Democrats are coordinating their advertising strategy in-house under the direction of Judy Press Brenner, the Mondale/Ferraro campaign's media director.

The Tuesday Team is handling all network buys for Reagan/Bush, while Ed Libov Associates, the New York-based media buying service, is handling all spot television and radio buys. With Mondale/Ferraro, McCaffrey & McCall is charged with the network

purchases and Consultants '84 with spot buys.

Doug Watts, media director for the Reagan/Bush campaign, said \$20 million to \$25 million has been budgeted for advertising—over half of the campaign's total budget—and about 85% of that would be spent in television, shared equally between network and spot.

"We have plans today," he said of the campaign's network/spot expenditure ratio, "but they could change dramatically tomorrow." The balance of the advertising budget, he said, goes to everything from buttons to salaries and outside contracts.

Avram Butensky, president of Ed Libov

Test case?

Bill Branch, a reporter for KOVR-TV Sacramento, Calif., has petitioned the FCC for a declaratory ruling that the equal opportunities provisions of Section 315 of the Communications Act are unconstitutional.

In the petition, Branch contended that the equal opportunities provisions are inconsistent with the First Amendment. Branch also took issue with the FCC's 1965 interpretation in *In re WMAY* that said any appearances by broadcasters who are also candidates for public office can trigger equal opportunities requirements. "This blanket prohibition strikes at the very heart of the First Amendment and mortally wounds the precious right of the public and broadcasters to the free exercise of speech and press," the petition said.

At a press conference in Washington, Branch said Washington sources had informed him that his could be the test case the FCC could use to challenge the validity of the equal time rule, and possibly get rid of it.

Milton Gross, chief of the FCC's fairness/political broadcasting branch, said this was the first time he had seen anyone submit a petition for declaratory ruling on the subject. The commission, Gross added, has received hundreds of inquiries about exemptions from the ruling from stations whose employees wanted to run for political office. But the FCC has regularly referred the stations to the precedent of its 1965 ruling, Gross said. Gross declined to speculate on when the commission would act on the petition.

Branch had wanted to run for election to the town council of Loomis, Calif., a small community near Sacramento (BROADCASTING, Aug. 13). He changed his plans, however, after the FCC and his station informed him that if he ran for the nonpaying position, the equal opportunity obligations would apply to his reporting appearances on the air, even though those reports didn't concern the town council race.

At the press conference, Branch said he didn't believe newsmen should run for "higher" offices than the one he had hoped to run for. But that decision should be one of "journalistic ethics," not government edict, he said. Branch said he bankrolled the press conference on his own. He did not think he would be able to pursue the issue much farther unless he received financial assistance. Branch originally had filed suit against the FCC on the subject in federal court in San Francisco but has withdrawn that suit in the hope the FCC will act on the matter first.

Curtain falling on theatrical films on TV

Pay TV showings and videocassettes are making movies less and less attractive to the networks

Some old movies never die, but more and more new ones are never given life on network television. The word from the dozen or so executives who control most of the buying and selling of movies to ABC, CBS and NBC is that fewer films are being bought, and for less.

NBC is tentatively planning to show 15 prime time theatrical films next season, down three from this season, while at the same time increasing made-for-TV films from 22 to 35 and keeping mini-series about the same. ABC plans to show 13 theatrical films, down from 16 last year, while increasing made-for-TV films from 22 to 24 and mini-series from three to four. CBS, which is currently planning 25 theatricals compared to last year's 28, is keeping its made-for-TV product at roughly the same number (46) while doubling the hours given to mini-series to 50.

According to Larry Gershman, president of MGM/UA Television: "In the last three years the networks have been buying less and less theatrical features. In the last 18 months it has become almost nonexistent. Producers of new studio films are now aware that they may not be able to get a network sale."

Seen from the other side of the negotiating table, Alan Levin, executive vice president, CBS Entertainment, said, "Where you

theatrical films have relinquished their role as prestige items, or "blockbusters," to made-for-TV product such as *The Day After* and *Something About Amelia*. None of the theatrical movies shown last season equaled the ratings achieved by the top five made-for-television features.

John J. Agoglia, senior vice president, business affairs, NBC television network, said: "We look at what is in the marketplace and try to analyze the exposure before it gets to us. Even if the dollars come down enough and one could say we are getting a bargain, you have to remember the film is measured by performance, not by whether I make a good deal."

The decline in ratings of theatrical movies has, over the past nine years, been gradual, according to a soon-to-be-issued study by A.C. Nielsen. Another finding of that study is that there has been a simultaneous, though smaller, decline in ratings of made-for-television films. Charting the average 12-month ratings of both types of movies in prime time, the Nielsen report shows that theatrical films averaged a 16.8 rating/30 share in the 1975-76 season and then declined to a 14.6/25 in 1982-83. During the same period, made-for-television fare—including mini-series playing in regularly scheduled movie slots—declined from 16.7/30 to 15.5/26. Last season's figures for the three networks, according to Poltrack, show that the audience share of both theatrical and made-for-TV movies remained constant, but the ratings for theatrical fare decreased two-tenths



Gershman



Levin

Not only have the films been seen before; they've been seen before on television."

Even if the ratings of theatrical movies were better, MGM/UA's Gershman said the networks would still be very hard bargainers: "The problem from their point of view may not be as severe as they make it out to be. The networks take a valid situation, which is that ratings have gone off while everybody is looking for higher prices, and then use it as an excuse to get into production." He said it is reasonable to see a trend in the networks' lobbying for the repeal of the FCC's financial interest and syndication rules and multiple ownership rules: "I think their purchasing is part of an attitude, where they don't want to strengthen Hollywood where they feel they don't have to."

But Gershman added that the softness of the marketplace for theatrical films predates some of those issues and should not be seen as an attempt by the networks to gain retribution for any of their recent political defeats.

There are others in the film world who think the networks themselves are partly to blame for the decline of theatricals as audience attractions. Ed Bleier, executive vice president, Warner Brothers Television, acknowledged the impact of pay television on ratings of movies but said that the networks have ineptly adjusted to the competition and have failed to give movies the proper promotion, scheduling or "rest" before showing them: "Their attitudes about features becomes a self-fulfilling prophecy," said Bleier. "For instance, movies need 8 o'clock or 9 o'clock starts. A lot of the movies started at 8:30 with incompatible lead-ins. You're almost defying an audience to join

Network TV, prime time, 1983-84 season

Top five theatrical films

1. Stir Crazy	26.7/41
2. On Golden Pond	25.2/37
3. Star Wars	25.1/35
4. Stripes	24.0/36
5. Enforcer	22.6/35

Top five made-for-TV movies

1. The Day After	46.0/62
2. Something About Amelia	31.9/46
3. Lace, part 2	31.7/46
4. Gambler II, part 2	29.6/45
5. Lace, part 1	28.2/39

might have previously seen a movie on a regular basis, I suspect in a year or two you won't."

The essential problem with theatrical films, previously stated by the networks, is that by the time they are aired the audience has been significantly diminished by the films' previous exposure on pay television and videocassettes. The Hollywood features, "Taps," "Blue Lagoon" and "Urban Cowboy," during the last week of the February sweeps period, all ranked in the bottom seven of the ratings (BROADCASTING, March 5).

Not only are some expensive movies getting poor ratings, but, as David Poltrack, vice president of research at CBS, noted,

of a rating point while ratings for made-for-TV movies increased six-tenths of a rating point.

The word in Hollywood is that the prices networks are paying for theatrical features are falling faster than the features' ratings—by as much as 50%. Why?

It may be the difference between buying a new or used car. "The three networks represent a medium that has prided itself on broadcasting first-run product for the most part," explained CBS's Levin, "and when the feature film was king on network television it basically came directly from the theaters to our market. Now in addition to a value [ratings] reduction there is perception reduction. It is no longer a television event.

CBS's Levin said that one film that may have been inadequately rested was "Chariots of Fire," which ran on the network just two weeks after it finished on HBO. In the strong February sweeps competition, that film managed an 11.8/17, against NBC's "On Golden Pond" (25.2/37) and ABC's made-for-TV movie, *My Mother's Secret Life* (25.1/36). "Star Wars," which finished second to a made-for-TV movie in head-on competition, also had a short rest period. The poor showing of some theatricals during

recent sweeps may have led Brandon Tartikoff, president of NBC Entertainment, to announce that NBC, for one, would "down-play" theatricals during upcoming sweeps (BROADCASTING, May 28).

Both Agolia and Levin said that the question of how long to rest a film was also determined by what the competition was doing and by the substitute programming that was available. Agolia added, "The criticism is not invalid for those films going on this year. Three years from now I don't know what difference rest would make, considering what exposure films will be getting."

While a walk through the current network/film marketplace finds most signs pointing in the same direction, Levin said the extinction of movies on network television is not predetermined. CBS, he said, is merely being more selective. "How much of a decline in theatrical fare there is depends on what happens in our business," said Levin. "It may be that we will experiment with a couple of producers and be going pre-pay back on the network." Less optimistic about the idea of networks pre-empting other movie delivery systems is Agolia, who notes that a film shown on network television would probably be "useless" for subsequent marketing to pay television.

While the networks may feel they currently do better on average by spending \$2 million to \$3 million for a made-for-TV feature instead of buying theatrical movies, they may have something to lose by not keeping a strong inventory of films. That at least is the opinion of David Waterman, a Los Angeles-based consultant to motion pictures and media and adjunct professor at USC's Annenberg School of Communications: "Theatrical features that bypass the networks go to independents who use them to directly compete with the networks' made-for-TV feature," Waterman said. "Also, the networks will be facing still higher production costs for the made-for-TV films, and there is a question in my mind whether they can keep up their current production pace in the face of these higher costs. If the studios drop their prices a little more, theatricals will look more attractive to the networks."

Jamie Kellner, president of the Orion Entertainment Group, also said the crystal ball on theatrical film fare was still a little cloudy: "One thing we all know about this business is that it tends to be cyclical. Three years ago you would hear conversations about the downfall of the networks, the erosion of the network audience and sell your stock in ABC. Now, all of a sudden, it's the exact opposite and people are picking on HBO. Let's say the network audience did

erode further, and let's say they were each down to a 10 or 11 prime time rating because of the increase of pay TV and home video. At that point the theatrical product would become a very important part of the network diet because it would be more economical for them to buy theatrical film than producing something themselves. You can paint a different picture every time you change part of the projection." □

TBS reception of Friendship Games upsets Intelsat

CNN excerpts of Moscow games are fed to Atlanta via Intersputnik because, network says, cost of Intelsat feed was prohibitive

ABC had the Olympics, but Ted Turner had the Soviet Union's answer to the same.

They were called the "Friendship Games," a Moscow mini-Olympics for the countries that followed the Soviet Union's lead in boycotting the summer games in Los Angeles.

Cable News Network received two feeds daily directly from Moscow from the opening ceremonies on Aug. 16 to the closing festivities last Thursday (Aug. 30).

During the first several days of the games, said Bill MacPhail, vice president for sports, CNN, the network packaged the best of the clips into a brief feature and televised it three or four times each day. After that, the features were reduced to about one every other day, he said, because most of the "glamour events" in track and field and swimming were over. Most American viewers don't have much interest in a boxing match between a Pole and a Hungarian, he said.

Turner, president of CNN, had considered televising portions of the Moscow games live over superstation WTBS(TV) Atlanta, MacPhail said. But because of the expense and difficulty involved in doing that, he said, Turner opted for the limited CNN coverage.

CNN received the feed directly from the Soviet satellite, Ghorizant 4, free of charge. Intervention, the television news service for Eastern bloc countries, provided the coverage. "No money has changed hands,"

MacPhail said.

With the FCC's approval (BROADCASTING, Aug. 20), Turner modified one of its Atlanta earth stations to receive the Intersputnik signals, bypassing the Intelsat system.

How the American public reacted to the CNN coverage is not known. But it is clear that Intelsat and the Communications Satellite Corp. aren't happy about Turner's FCC-approved arrangements for bypassing Intelsat. Both entities have lodged protests with the State Department.

In a telex to William Schneider, under secretary of State, Francis Latapie, Intelsat director of external relations, said Turner's use of the Intersputnik system was not in conformity with the obligations imposed on Intelsat members. "This obligation exists, of course, even if the use of a separate system involves countries which are not members of Intelsat," Latapie said.

In a follow-up telex, Latapie said Intelsat records showed that the Friendship Games were being transmitted from Moscow via Intelsat. "This indicates that the Intelsat system can provide the same service, that it is actually doing so at its established rates, and the other users of the service obviously do not find it to be uneconomic."

In a letter to Schneider, John McLucas, executive vice president and chief strategic officer of Comsat, said the corporation was "dismayed" by the FCC's action, which he contended was a violation of U.S. obligations under the Intelsat agreement. McLucas contended that the Soviets, who are not parties to Intelsat, have been upgrading the technical capabilities of their satellites and have "embarked on an aggressive campaign of expansion."

McLucas said the Soviets have been subsidizing the worldwide use of Intersputnik, trying to make the system available to developing nations for transmission of news and television programs at no cost. "These efforts are part of an effort to wean developing countries away from Intelsat," McLucas said. "How can the United States expect other nations to refrain from such enticements if we do not do so ourselves?"

"There is no question that, had Turner Broadcasting System desired to use the Intelsat system for broadcast of the Soviet Union's 'Friendship Games,' they could have done so," he added. "Apparently the decision by TBS to seek interconnection with Intersputnik hinged on an offer by the Sovi-



Agolia



Waterman

From cable to broadcast. *Nuclear National Park*, a show about the prospect of placing the nation's first nuclear waste repository adjacent to Canyonlands National Park in southeast Utah, is an example of what can be achieved when "broadcast values" are brought to a cable local origination production, according to John Howe, one of the show's two executive producers. Produced in cooperation with Storer Cable Communications (Glendale, Ariz.) and noncommercial KAET(TV) Phoenix, the half-hour documentary juxtaposes a raft trip down the Green and Colorado rivers with discussions of the proposed nuclear reactor next door—the choice between economic development and environmental preservation.

According to Howe, who is with Storer, the movie is "one of the first television projects to be produced by a local cable company for a national network release." In this case, Storer provided the crew and production equipment and KAET did the post production. The program was done primarily on a barter basis, with on-air promotion being traded for in-kind equipment and services. Poet Rod McKuen narrated the program—his payment will be a percentage of the show's profits.

The show will air nationally over PBS on Oct. 10.

to pin down an "exact" number of affiliates that might have broken away because they probably did so at different times and for various lengths. However, the number of affiliates that broke away from at least a portion of the late night convention coverage for local news was described as "significant." Only ABC, which at 11 p.m. (NYT) announced that some affiliates might be cutting away (and at 11:30 p.m. welcomed them back), declined to state how many affiliates deserted. □

Bongarten takes over as NBC Radio president

When Randall D. Bongarten, vice president and general manager of WNBC(AM) since July 1983, assumes the presidency of NBC Radio today (Sept. 3) he will be the youngest executive to do so, according to an NBC Radio spokeswoman ("In Brief," Aug. 20). Bongarten turned 35 on Aug. 31.

In his new position, Bongarten will have overall responsibility for NBC's radio division which comprises the NBC Radio Network, The Source and Talknet in addition to NBC's five FM and three AM stations. Reporting to Bongarten will be Dick Penn, senior vice president, NBC Radio Networks, and Bob Mounty, executive vice president, NBC Radio. (Penn is directly responsible for

the networks, and Mounty oversees the owned stations). Bongarten will report directly to Robert Walsh, group executive vice president, NBC Inc.

Bongarten said he didn't anticipate any major changes in operations. "We'll do whatever makes sense at the time," Bongarten also said he hopes a new head of The Source will be named "as quickly as possible." (Meddy Woodyard left NBC as vice president and general manager of The Source in June ["Fates & Fortunes," June 25].) And on the immediate agenda for both Bongarten and Mounty is the selection of a new vice president and general manager at WNBC(AM) New York.

Bongarten is taking over the NBC Radio reins from Michael Eskridge, who is moving to parent company RCA as division vice president and general manager of home information systems—a new venture looking into what new ad-supported services can be provided through use of home computers and television sets ("In Brief," July 30). Prior to joining WNBC(AM) New York last year, Bongarten spent 10 years with General Electric Broadcasting beginning as assistant business manager for GE's WGY(AM)-WGFM(FM)-WRGB(TV) Schenectady, N.Y., and WJIB(FM) Boston. He finished the last two years of his tenure there as vice president of radio. In that capacity, Bongarten oversaw the operation of the company's eight radio stations and negotiated their sale after GE decided to divest in 1982. □

PTV strike in L.A.

A federal mediator was called in last Thursday (Aug. 30) to oversee negotiations between representatives of the International Alliance of Theatrical and Stage Employees and noncommercial KCET(TV) Los Angeles. The action followed a strike called Aug. 24 by members of IATSE Sound Local 695, including more than 30 KCET sound technicians, camera operators, editors and technical engineers. The strike, which is only the second in the station's 20-year history (members of the Directors Guild of America staged a three-day walk-out in 1979), followed expiration of IATSE's three-year contract with KCET on June 30. According to Barbara Goen, the station's director of public information, issues on the table include "salaries, benefits, co-production arrangements and work rules." IATSE representatives have said their main concern is with a proposal that would allow the station to contract out some production work to nonunion independent producers. Goen told BROADCASTING that management personnel have been filling in during the strike, which she said has had minimal impact on station operations.

In a related development, a regional National Labor Relations Board office last week dismissed charges of unfair labor practices filed against KCET by the IATSE local. □

ABC keeps momentum up

ABC won another week in the Nielsen prime time ratings, but its real strength lay less in its four nights of Republican convention coverage than in its repeats of regular series programming, especially a repeat of a two-hour *Love Boat* episode on Saturday night, which was the top-rated show of the week with an average 17.7/33. And *Call to Glory* probably moved closer to a permanent position on the fall schedule as the second episode averaged a 15.8/29, the third-ranked show of the week.

With over a third of the three networks' prime time schedule dedicated to coverage of the Republican convention in Dallas, ABC came in first in the Nielsen national ratings for the week ended Aug. 26 with an average 10.6/20 compared to a 9/16.9 for NBC and an 8.8/16.8 for CBS. And although ABC won two of the four nights of convention coverage (by a rating point or less), its big boost came on Friday and Saturday night when its regular series programming passed the competition with multiple rating point margins.

ABC won Monday, Wednesday, Friday and Saturday; NBC captured Tuesday and Thursday; CBS took Sunday.

In convention coverage itself, only it was a toss-up between ABC and NBC. ABC won in "common time" coverage—when all three networks were simultaneously carrying the convention. But in full convention coverage—the ratings up until each network signed off—ABC and NBC each won two nights. And CBS, which won both common time and full time coverage of the Democratic convention, reached second place on Monday and Thursday, but was in third on Tuesday and Wednesday.

As might be expected, the combined network share levels were depressed during the four nights of convention coverage, but bounced back as soon as the networks returned to their regular programming. From Monday through Thursday, the three-network combined share averaged a 43.5. But Friday through Sunday it averaged a 66.1.

Rank □ Show □ Network □ Rating/Share

1.	Love Boat	ABC	17.7/33
2.	V, Part I	NBC	15.0/30
3.	Call to Glory	ABC	15.8/29
4.	60 Minutes	CBS	15.3/34
5.	Matt Houston	ABC	14.8/28
6.	A-Team	NBC	14.7/27
7.	And Justice for All	ABC	14.0/26
8.	Alone	CBS	13.7/23
9.	Webster	ABC	13.6/28
10.	Jeffersons	CBS	13.6/24
11.	Family Ties	NBC	13.5/25
12.	Trapper John, M.D.	CBS	12.7/23
13.	Magnum, P.I.	ABC	12.6/24
14.	Blue Thunder	ABC	12.5/24
15.	Gimme a Break	NBC	12.4/25
16.	Dallas	CBS	12.2/23
17.	Different Strokes	NBC	12.0/26
18.	Silver Spoons	NBC	12.0/24
19.	Benson	ABC	11.9/26
20.	Hardcastle & McCormick	ABC	11.8/22

Rank □ Show □ Network □ Rating/Share

21.	One Day at a Time	CBS	11.8/22
22.	Knight Rider	NBC	11.0/21
23.	Facts of Life	NBC	10.9/22
24.	Broom Buddies	NBC	10.9/21
25.	Jennifer Slept Here	NBC	10.8/21
26.	Goodnight, Beantown	CBS	10.8/20
27.	Mama's Family	NBC	10.8/20
28.	Full Guy	ABC	10.4/21
29.	Falcon Crest	CBS	10.3/20
30.	Sourcrows & Mrs. King	CBS	10.1/18
31.	Three's Company	ABC	9.7/17
32.	T.J. Hooker	ABC	9.2/19
33.	20/20	ABC	9.1/17
34.	TV Bloopers & Practical Jokes	NBC	9.0/16
35.	Dallas vs. Houston	CBS	8.8/16
36.	Foulups, Eeps & Blunders	ABC	8.5/16
37.	Ripley's Believe It or Not	ABC	8.3/18
38.	Comedy Zone	CBS	8.0/17
39.	Rep. Convention (Thurs.)	NBC	8.0/15
40.	AfterMASH	CBS	7.8/15

Rank □ Show □ Network □ Rating/Share

41.	Rep. Convention (Thurs.)	ABC	7.6/14
42.	Master	NBC	7.5/16
43.	Airwolf	CBS	7.4/16
44.	Rep. Convention (Thurs.)	CBS	7.2/13
45.	Rep. Convention (Wed.)	ABC	7.0/13
46.	N.Y. Jets vs. L.A. Raiders	NBC	6.9/14
47.	Rep. Convention (Mon.)	ABC	6.8/13
48.	Domestic Life (Tues.)	CBS	6.7/12
49.	Rep. Convention (Mon.)	CBS	6.6/12
50.	One Day at a Time (Wed.)	CBS	6.4/13
51.	Rep. Convention (Wed.)	CBS	6.1/13
52.	Rep. Convention (Tues.)	NBC	6.0/11
53.	Rep. Convention (Tues.)	ABC	5.9/11
54.	Domestic Life (Wed.)	CBS	5.7/11
55.	Rep. Convention (Tues.)	CBS	5.7/11
56.	Rep. Convention (Wed.)	NBC	5.7/11
57.	Rep. Convention (Mon.)	NBC	5.0/9
58.	Summer Sunday USA	NBC	3.4/7

*Indicates premiere episode

duction in Toronto for a 1985 theatrical release. The film's plot revolves around Big Bird, who is persuaded to leave Sesame Street to live with a family of Dodo birds. He has second thoughts, however, and decides to return to Sesame Street, not realizing it is a thousand miles from the Dodos. A cross-country search by Big Bird's Sesame Street friends ensues. The movie's producer, the Children's Television Workshop (creator of the television series), expects to distribute the film internationally.

In the marketplace

Hanna-Barbera Productions will introduce a new, first-run, 90-minute, Sunday morning children's series, *The Funtastic World of Hanna-Barbera*, in September 1985, and will produce 41 new, half-hour episodes of *The*

Jetsons, a children's program first produced and released by the company in 1962. The new segments will be combined with the original 24 episodes in a new 65-half-hour package to be syndicated as a daily strip, also starting in the fall of 1985. The *Funtastic* series will include three original, animated, half-hour series, with titles to be announced at next January's NATPE International convention. The combined budget of the two new projects is reportedly between \$20 million and \$22 million. Both program packages will be sold by Worldvision Enterprises, a sales and syndication subsidiary of Taft Broadcasting Co. The Taft unit is a part of Taft Entertainment Co., which owns Hanna-Barbera. *The Jetsons*, which has appeared on all three commercial networks, continues in syndication in 80 domestic markets and in 55 countries.

lations were similar. Procter & Gamble, for instance, was in the number-one spot on both lists with independent expenditures for the six months of \$56,508,000. In the runner-up position was General Foods with independent spending of \$29,103,000, followed by General Mills, \$28,939,000, and Anheuser-Busch, \$23,127,000.

Broadcast Advertisers Reports was used to estimate total spot TV expenditures. BAR's special 15-market tabulation was used to arrive at independent shares. □

Business

Independent TV takes 54% spent by top 25 spot advertisers, according to INTV

Independent television stations garnered 54% of advertising placed by the top 25 spot advertisers in the first half of 1984, totalling

\$339,545,000, says the Association of Independent Television Stations. (Those top 25 advertisers were calculated by the Television Bureau of Advertising.)

Also, according to INTV, the top 25 national advertisers on independent TV stations spent \$344,484,000 in the first six months of 1984. This amount was said to be 57% of the total allocated by these 25 advertisers to spot television during the period.

The listing of advertisers for both compi-

Advertiser	Independent expenditures	Independent share (%)
1. Procter & Gamble	\$56,508,000	69
2. General Foods	29,103,000	62
3. General Mills	28,939,000	78
4. Anheuser-Busch	23,127,000	88
5. PepsiCo	17,714,000	42
6. Warner-Lambert	15,116,000	81
7. Kellogg	13,494,000	74
8. Mars	13,257,000	68
9. Toyota Motor Sales	13,191,000	52
10. Coca-Cola	12,032,000	51
11. Lever Bros.	11,366,000	41
12. Dart & Kraft	11,329,000	41
13. Philip Morris	11,090,000	47
14. A.H. Robins	9,820,000	56
15. Nabisco	8,840,000	49
16. Time Inc.	8,732,000	55
17. Nissan Motors	8,380,000	38
18. American Home Products	8,017,000	52
19. MCI Communications	7,056,000	38
20. Ford	6,658,000	30
21. ITT	6,266,000	42
22. Gillette	6,253,000	81
23. Wm. Wrigley	6,196,000	70
24. Colgate-Palmolive	6,086,000	55
25. Reynolds Metals	5,914,000	64
Top 25	\$344,484,000	57%

Top advertisers and categories on independent stations January-June 1984

Category	Total spot TV expenditures	Independent share of spot TV (%)	Independent expenditures	Advertiser	Total spot TV expenditures	Independent share of spot TV (%)	Independent expenditures
1. Food & food products	409,190,000	46	188,227,000	1. Procter & Gamble	\$81,896,000	69	56,508,000
2. Automotives	284,087,000	35	99,430,000	2. General Foods	46,941,000	62	29,103,000
3. Confectionary & soft drinks	161,192,000	53	85,432,000	3. PepsiCo	42,176,000	42	17,714,000
4. Toiletries & toilet goods	108,431,000	53	57,468,000	4. General Mills	37,101,000	78	28,939,000
5. Travel, hotels & resorts	100,734,000	24	24,176,000	5. Lever Bros.	27,722,000	41	11,366,000
6. Consumer services	95,192,000	29	27,606,000	6. Dart & Kraft	27,631,000	41	11,329,000
7. Beer & wine	93,012,000	49	45,576,000	7. Anheuser-Busch	26,281,000	88	23,127,000
8. Household equip. & supplies	77,430,000	45	34,844,000	8. Toyota	25,368,000	52	13,191,000
9. Proprietary medicines	72,836,000	55	40,060,000	9. Philip Morris	23,596,000	47	11,090,000
10. Publishing & media	53,960,000	44	28,142,000	10. Coca-Cola	23,593,000	51	12,032,000
11. Soaps, cleansers & polishes	59,693,000	57	34,025,000	11. Ford	22,194,000	30	6,658,000
12. Gasoline, lubricants & other fuels	49,928,000	37	18,473,000	12. Nissan Motors	22,053,000	38	8,380,000
13. Apparel, footwear & accessories	44,382,000	44	19,528,000	13. General Motors	19,628,000	30	5,888,000
14. Insurance	34,012,000	43	14,625,000	14. Mars	19,495,000	68	13,257,000
15. Sporting goods & toys	31,299,000	83	25,978,000	15. Warner-Lambert	18,662,000	81	15,116,000
16. Pet foods & supplies	30,133,000	47	14,163,000	16. MCI Communications	18,569,000	38	7,056,000
17. Horticulture	30,026,000	27	8,107,000	17. Kellogg	18,235,000	74	13,494,000
18. Office equipment, computers & copiers	28,706,000	21	6,028,000	18. Nabisco	18,041,000	49	8,840,000
19. Jewelry, optical goods & cameras	26,919,000	45	12,114,000	19. A.H. Robins	17,536,000	56	9,820,000
20. Building material, equipment & fixtures	25,018,000	47	12,009,000	20. Time	15,876,000	55	8,732,000
Top 20	\$1,826,180,000	44%	\$796,011,000	21. Beatrice	15,474,000	22	3,404,000
				22. American Home Products	15,417,000	52	8,017,000
				23. ITT	14,920,000	42	6,266,000
				24. Nestle	13,878,000	36	4,996,000
				25. R.J. Reynolds	12,433,000	42	5,222,000
				Total	\$625,716,000	54%	\$339,545,000

Source: BAR, January-June 1984. Barcome for total spot TV expenditures; Bar special 15-market tabulation for independent shares. Independent expenditures estimated by multiplying Independent share by total spot TV expenditures.

Yuma. By MO&O, Aug. 17.

■ Wedgefield and Eastover, S.C.—Eastover Broadcasting Co., et al. FM proceeding. Granted motion by W. Erwin and Gail S. Branham to add community issue for Eastover and Wedgefield Communications. By MO&O, Aug. 13.

■ Wedgefield and Eastover, S.C.—Eastover Broadcasting Co., et al. FM proceeding. Granted motion by Eastover and dismissed its app. for Wedgefield with prejudice. By order, Aug. 15.

ALJ John M. Frysiak made the following rulings:

■ Kailua-Kona, Hawaii—Abell Communications Corp., et al. FM proceeding. Granted joint motion by Abell and Fakas Broadcasting and dismissed Abell's app. with prejudice. By MO&O, Aug. 13.

■ Magee, Miss.—Magee Broadcasting Co. and Wyatt-Clark Broadcasting. TV proceeding. Granted request by Magee and dismissed its app. with prejudice. Granted Wyatt-Clark's app. for a new TV station on ch. 34 in Magee. By order, Aug. 17.

■ Temple, Tex.—Temple Broadcasting Co., et al. FM proceeding. By separate orders granted request by Aztlan Broadcasting Co. and dismissed its app. with prejudice. Granted motion for partial summary decision and resolved city coverage issue in favor of Bell County Broadcasting Co. By MO&O and order, Aug. 10 & 13.

Call letters

Applications

Call	Sought by
New TV's	
KBTB	Iowa Television Authority, Des Moines, Iowa
KKEC	Arapahoe Silent Majority, Topeka, Kan.
KTRG	TRG Broadcasting Systems Inc., Jacksonville, Tex.
Existing AM's	
WAYE	WTWG Good News Broadcasting Co., Birmingham, Ala.
KSKQ	KZLA Spanish Broadcasting System of California Inc., Los Angeles
KLUP	KTEW Audiophase Communications Inc., Poteau, Okla.
KLTO	KWHO Sunrise-Utah Inc., Salt Lake City
KGWV	KSPL Edward G. Atsinger III, Seattle

Existing FM's

KZSO-FM	KVML-FM Melvin Winters, Sonora, Calif.
KIZS	KSPL Florence M. Gaskey, Weed, Calif.
KQWK	KDBQ Heartland Broadcasting Inc., Pittsburg, Kan.
WBKJ	WKOZ-FM H. Mims Boswell, Jr., Kosciusko, Miss.
KZZE	KLUP Audiophase Communications Inc., Poteau, Okla.
KIST	KGVL-FM First Greenville Corp., Greenville, Tex.
KLTO-FM	KWHO-FM Sunrise-Utah Inc., Salt Lake City
KZZU	KREM-FM Highsmith Broadcasting Co., Spokane, Wash.

Existing TV

WSCV	WKID Blair Television Owned Stations of Florida Inc., Fort Lauderdale, Fla.
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Grants

Call	Assigned to
New AM's	
WXWY	Opal Carol Coley, Robersdale, Ala.
KRDZ	High Country Radio, Granby, Colo.

KTGG	Spring Arbor College, Spring Arbor, Mich.
KNPE	Mitchell Broadcasting Co., Bellevue, Neb.
WGCR	Edco Communications, Brevard, N.C.
KQLX	Shenoy Valley Broadcasting Inc., Lisbon, N.D.
KKQA	Timothy H. Bowers-Irons, Nephi, Utah

New FM's

KDEJ	The Airwaves Ltd., Anchorage
*KFLR-FM	Family Life Broadcasting Inc., Phoenix
KKSY	John Paul Capps, Bald Knob, Ark.
*WEGS	Florida Public Radio Inc., Milton, Fla.
*WLPE	Augusta Radio Fellowship Institute Inc., Augusta, Ga.
KIEF	Radio K-57 Inc., Agaña, Guam
WZDM	The Original Co., Vincennes, Ind.
KUOO	Campus Radio Co., Spirit Lake, Iowa
WMDJ-FM	Floyd County Broadcasting Co., Allen, Ky.
WBBN	Communications Associates, Taylorsville, Miss.
*WJPZ FM	WJPZ Radio Inc., Syracuse, N.Y.
*WNYW	The Public Broadcasting Council of New York Inc., Watertown, N.Y.
WGSi	God's Station Inc., Russell, Pa.
KRRS	Grande Broadcasting Co., Hamlin, Tex.
WPUF	Hanover Radio Inc., Mechanicsville, Va.

New TV's

WFPF-TV	Television Community Broadcasting Inc., Dothan, Ala.
WTVT	Community Service Broadcasting, Huntsville, Ala.
KMEC	Arapahoe Silent Majority, Lewistown, Mont.
WYED	Group H. Broadcasting Corp., Goldsboro, N.C.
*WUNP-TV	University of North Carolina, Roanoke-Ra-

Summary of broadcasting as of July 31, 1984

Service	On Air	CP's	Total *
Commercial AM	4,750	170	4,920
Commercial FM	3,618	418	4,036
Educational FM	1,153	173	1,326
Total Radio	9,521	761	10,282
FM translators	789	444	1,233
Commercial VHF TV	536	26	562
Commercial UHF TV	358	252	610
Educational VHF TV	114	2	116
Educational UHF TV	173	31	204
Total TV	1,181	273	1,454
VHF LPTV	197	74	271
UHF LPTV	93	136	229
Total LPTV	290	210	500
VHF translators	2,869	186	3,055
UHF translators	1,921	295	2,216
ITFS	250	114	364
Low-power auxiliary	824	0	824
TV auxiliaries	7,430	205	7,635
UHF translator/boosters	6	0	6
Experimental TV	3	5	8
Remote pickup	12,338	53	12,391
Aural STL & intercity relay	2,836	166	3,002

* Includes off-air licenses.

KIJT	Williamette Valley Broadcasting Co., Salem, Ore.
WJFB	Joe F. Bryant, M.D., Lebanon, Tenn.
KUEC	Arapahoe Silent Majority Inc., Ogden, Utah

Existing AM's

WWWO	WMIB Arkelian Broadcasting Co., Marco Island, Fla.
WBUL	WSAC Altes Broadcasting Corp., Fort Knox, Ky.
WSSH	WLLH WLLH Inc., Lowell, Mass.
WKLT	WTGE Northern Radio of Michigan Inc., Kalamazoo, Mich.
KYTY	KHDN Custer Communications Inc., Hardin, Mont.
WBZI	WGIC Baker Broadcasters Inc., Xenia, Ohio
KGHR	KQAQ Austin Broadcasting Co., Austin, Minn.
WKDM	WBNX United Broadcasting Co. of New York, New York
WMOC	WZRA D. Stephen Hollis, Chattanooga
KDAE	KIKN Stereo Broadcasting Corp., Sinton, Tex.

Existing FM's

KXCC-FM	KLPC-FM Golden Coast Broadcasting Inc., Lompoc, Calif.
*KRRR	KRTM Penfold Communications Inc., Temecula, Calif.
WMJB	WRNZ ComCast Inc., Wrens, Ga.
*KFRA-FM	KUID Washington State University, Moscow, Idaho
WHYR	WPIG Vacationland Broadcasting Services Inc., Saco, Me.
WKLT-FM	WKLT Northern Radio of Michigan Inc., Kalamazoo, Mich.
KATM	KHDN-FM Custer Communications Co., Hardin, Mont.
KYRK-FM	KEER Donrey of Nevada Inc., Las Vegas
KPSA-FM	KALG-FM Cottonwood Communications Corp., La Luz, N.M.
*WJGT	WSLU The Saint Lawrence University, Canton, N.Y.
*WSLU	WJGT The Saint Lawrence University, Canton, N.Y.
WBZI-FM	WBZI Baker Broadcasters Inc., Xenia, Ohio
*WJTL	WPTG Joy Public Broadcasting Corp., Lancaster, Pa.
KRYS-FM	KBCB TETCO Inc., Corpus Christi, Tex.
KQZY	KOAX Westinghouse Broadcasting and Cable Inc., Dallas
KLAK	KALK Stansell Communications Inc., Denison, Tex.
WJUR	WHWB-FM Media Concepts Inc., Rutland, Vt.
KZHR	KENE-FM Mike Mortonick, Steve Mortonick & Thomas D. Hodgins, Toppenish, Wash.
WMGP	WIBZ Parkersburg-Manetta Broadcasting Inc., Parkersburg, W.Va.
Existing TV's	
KATN	KKTU-TV Fairbanks Television Inc., Fairbanks, Alaska
KFOM-TV	KONY The Village Square, Thief River Falls, Minn.
KDFI-TV	KTWS-TV Dallas Media Investors, Dallas